

## MOVEMENT AND EMBODIMENT IN KLOPSTOCK AND GOETHE

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### ABSTRACT

Poetry is both physical and mobile: it moves us, and moves in us. This essay focuses on the role of the moving body in the work of Klopstock, with a brief excursus into Goethe's poetry. Klopstock conceived of poetry as a kind of dance, and his innovations in prosody consisted of an intensification of the physical dimension of poetry. He consistently challenged the assumption underlying dualistic philosophies: namely, that the physical and the metaphysical, the tangible and the intangible, are ultimately separate. In his work, it is precisely the substance and weight of language which allows poetry to spin into the realms of the spiritual. His theory and practice is, therefore, thoroughly in tune with the premises of the modern notion of embodied cognition.

Die Lyrik ist etwas Körperliches und beweglich zugleich: sie bewegt uns und bewegt sich in uns. Dieser Aufsatz beschäftigt sich mit der Rolle des sich bewegenden Körpers im Werk Klopstocks mit einem Seitenblick auf die Dichtung Goethes. Klopstock hat die Lyrik als eine Art Tanz verstanden und seine prosodischen Innovationen bestanden darin, dass die körperliche Dimension der Poesie verstärkt wurde. Die Annahme, dass das Physische und das Metaphysische, das Materielle und das Immaterielle letztendlich unvereinbar seien, die vielen dualistischen Systemen zugrunde liegt, hat Klopstock konsequent abgelehnt. In seinem Werk sind es die klangliche Substanz und das Gewicht der Sprache, die es der Lyrik ermöglichen, ins Seelische hinein zu tanzen. Bei ihm stehen deshalb Theorie und Praxis mit den Voraussetzungen des modernen Begriffs der 'embodied cognition' in Einklang.

Movement is essential to poetry. As Karl Shapiro and Robert Beum write at the opening of their *Prosody Handbook*, '[p]oetry [...] is the art of SOUNDS moving in TIME.'<sup>1</sup> This formulation suggests a type of movement which is not quite literal: a succession of sounds creating the *impression* of movement by virtue of the fact that time ticks on with them, and, perhaps, by their relation to one another – higher or lower in pitch, or shifting in colour and timbre. Yet sound, of course, is a physical system, not a purely conceptual one, and the words which Shapiro and Beum use to describe the medium of poetry – 'the moving sound stream, the song-stuff'<sup>2</sup> – inch closer to the notion that poetry is an art of actual, physical movement. Poetry is, supposedly, a temporal form above all, akin to music in that sense, and, at this point, they contrast it with the plastic arts; but soon enough, Shapiro and Beum begin to talk about 'the physical qualities of the medium itself',<sup>3</sup> or 'the concrete and plastic'<sup>4</sup> nature of poetic expression. They stop short of using the word 'embodied'; but in fact – and this will be the crux of my argument here – it is the next logical step in getting at how and why it is that poetry moves, or moves in us. Embodied approaches have long been a feature of musicology, and owing to technological developments in recording and tracking movement, embodied music cognition has, since the early 2000s, become a leading research paradigm.<sup>5</sup> Justin London observes that: 'our sense of musical rhythm and motion is bound up with the sensorimotor system that controls our own bodily movements.'<sup>6</sup> In poetry too, I suggest, movement is both non-literal and literal; the precise point of transition from the one to the other is elusive, but, as I shall argue, physical weight has an important role to play in facilitating that shift.

The embodied aspect of poetry was a matter of particular interest to Klopstock, and it is no coincidence that, for all the shortcomings of his poetic theory and practice, it was he who made German poetry of this period 'move'. He was the most influential poet of his generation, pushing poetics to new places, and enabling his successors to drive innovation still further – to move it on, as it were. Moreover, although the association of poetry with movement did not begin with him, his emphasis on the physicality of poetry makes his contribution distinct. As Torsten Hoffmann argues: 'Tatsächlich wird in Klopstocks Abhandlungen so radikal wie kaum einer zweiten Poetik des 18. Jahrhunderts der Körper zum zentralen Bindeglied zwischen Autor, Text und Leser bzw. Hörer erklärt.'<sup>7</sup> His work on rhythm and prosody, with which he was the foremost experimenter in this

period, is particularly significant. Prosody might be described as the crucible for the rest of poetry; indeed, Simon Jarvis writes of ‘the peculiar kind of implicit cognition which the prosodic sense really is’.<sup>8</sup> Jarvis is not talking about *embodied* cognition here, but the fusion of processes of perception and understanding (‘cognition’ broadly understood) with the ‘prosodic sense’ is nonetheless a highly suggestive idea for our purposes – not least because for Klopstock, as I intend to demonstrate, the prosodic sense is itself profoundly physical. In what follows, I shall investigate the interdependence of embodiment and movement in Klopstock’s *œuvre*; and I will argue that weight plays a central, albeit implicit, role in that relationship.

Klopstock was not the only writer of the period to conceive of poetry as an art form which is physical and mobile, of course: it will come as no surprise that Herder also had well-defined opinions on the matter. ‘The art of poetry borrows from all three of the other arts,’ he claimed in the ‘Viertes Kritisches Wäldchen’:

Endlich soll sie [die Poesie] lebendige Bewegungen und Empfindungen sinnlich machen, die diese toten Künste alle nur tot und die Musik allein nur dunkel ausdrückte; welch ein großes Muster wäre hier die Tanzkunst der Alten, wenn sie uns noch ein Vorbild sein könnte.<sup>9</sup>

(By ‘diese toten Künste’, Herder is referring to the visual arts: ‘tot’ is an intensification of ‘stumm’, which in an earlier paragraph he used to describe ‘Malerei’ and ‘Skulptur’.) His observations here have a certain amount in common with those of Shapiro and Beum quoted above; but he is more forceful, both in his suggestion that poetry borrows from other art forms, and in his assertion that it outstrips them. He also goes further than they do with his emphasis on the live and the sensuous: *lebendige Bewegungen sinnlich machen*, an endeavour which requires a body (or bodies) if it is to be realised. Indeed, his comments draw (albeit critically) on the work of eighteenth-century physiologists such as Georg Ernst Stahl and Johann Gottlob Krüger, who investigated the relationship between stimulus, nerve sensation, and emotion.<sup>10</sup> Herder’s gesture towards dance is also significant: this is, after all, the ancestral art-form for poetry (even more so than song),<sup>11</sup> and he seems to be implying that dance might continue to be a model for its evolution. It is a useful notion for us to keep in mind,

for it trains our attention on the physicality of poetry, on the powerful sensations which it induces in us as readers or listeners, and which peel us away again and again from any wholly fixed position.

The concern with the physicality of poetry was, if anything, even more fully ramified in Klopstock's thinking than in that of Herder. Klopstock was deeply committed to the auditory aspect of poetry: 'Liest man bloß mit dem Auge, und nicht zugleich mit der Stimme; so wird die Sprache dem Lesenden nur dann gewissermaßen lebendig, wenn er sich die Deklamation hinzudenkt.'<sup>12</sup> Moreover, as he comments in an essay from 1759, poetry is, at its best, a dynamic form: 'Die tiefsten Geheimnisse der Poesie liegen in der *Aktion*, in welche sie unsre Seele setzt. [...] Gemeine Dichter wollen, daß wir mit ihnen ein Pflanzenleben führen sollen.'<sup>13</sup> This 'action' is not only spiritual. Far from standing in contradiction with one another (which is the underlying assumption of 'dualistic' philosophies), the physical and the metaphysical were thoroughly integrated for Klopstock, not least in his own art form. In one of the most recent exploration of the connection between the two dimensions, Torsten Hoffmann writes:

'Alles, was die Sprache sagen kann', vermittelt sie nach Klopstocks Ansicht erstens durch den 'Wortsinn' (Sprache als Bedeutungsträger), zweitens durch den 'Tonausdruck' (Sprache als Laut) und den 'Zeitausdruck' (Sprache als 'Bewegung' und Rhythmus). Entscheidend für Klopstocks physisch-psychische Poetik ist die Fokussierung auf die letzten beiden Aspekte, die sich aus der Überzeugung ergibt, dass das Ohr bzw. der Körper *vor* der Seele bzw. dem Geist auf Lyrik reagieren.'<sup>14</sup>

Klopstock, then, was as concerned as Herder to make 'lebendige Bewegungen und Empfindungen' 'sinnlich', and he, too, conceived of poetry as a kind of dance.

Movement and embodiment are central themes in Klopstock's most famous dancing-poem, 'Der Eislauf' (1764).<sup>15</sup> On the one hand, the ode glorifies embodied experience. The sense-scape is rich. Sound, in particular, is intensified: in the expectant silence of the morning, a silence somehow reinforced by the white glare of the frozen lake, frost itself and the cut of the lone skate resound (lines 25-32). The body is present, right down to its appetites (lines 33-36), and the central activity, ice-

skating, is of primary importance for the poetological point of the piece; for, as Kevin Hilliard has observed, the modern poet finds in ice-skating the energy which inhered in the ancient dance of poetry: the energy, namely, of the body.<sup>16</sup> Ice-skating, then, is an allegory for writing poetry, and physicality is key to both. The ode closes with a reminder of the potentially hazardous consequences of weight, that inescapable part of embodied experience: in the centre of the lake, where the ice is thin, no amount of dancerly skill will offset the burden of weight. Within this ultimate restriction, however, weight has its uses; indeed, it is essential to the skater's movement. That ostensibly gravity-defying skim, conveyed in this ode in the verbs 'fliegen', 'schweben', 'gleiten', is achieved, after all, by pushing off forcefully, by using one's weight to increase the pressure on the surface. This is one of the main points in the skating lesson which the poet gives to the addressee: the exhortation 'nun fleug schnell mir vorbei!' in line 40 is preceded by the instruction, 'Nim [sic] den Schwung' – take up the thrust. The word 'Schwung', indeed, embodies all the stages of the skater's glide, from the preparation (captured in the forceful chain of fricatives 'schw'), to the glide (in the vowel), to the intimation of a turn (the closing 'ng'). In poetry as in ice-skating, weight – or emphasis – is used to bring us closer to the impression of weightlessness.<sup>17</sup> To take up a notion from Terence Cave's essay in this volume: weight itself might, paradoxically, be the very means by which humans can bring themselves closer to the 'antigrav' world inhabited by Kleist's puppets.<sup>18</sup>

To be sure, weight is an ambivalent quality for Klopstock. This was made plain in 'Der Eislauf', and it is also a theme in the poem 'Dem Allgegenwärtigen'. There are two versions of this, the first, from 1758, known as 'Ode über die Allgegenwart Gottes'; I shall quote here from the later version of 1798.<sup>19</sup> Towards the beginning of this ode, the poet laments the heaviness of earthly existence, and longs for its suspension, for the uplift of Grace:

Dieser Endlichkeit Loos, die Schwere der Erde  
Fühlet auch meine Seele,  
Wenn sie zu Gott, zu dem Unendlichen  
Sich erheben will. (ll. 14-17)

Here, the poet regrets the earth's 'Schwere', and equates it with the finitude of mortal life; weight, it is implied, inhibits him from lifting his soul to God. These sentiments are reinforced in the next strophe: 'Anbetend, Vater, sink ich in den Staub, und fleh, / Vernimm mein Flehn, die Stimme des Endlichen', etc. As the poem progresses, however, there is a shift in attitude towards the 'Diesseits': although he still wavers, the poet comes to appreciate that earthly weight, and earthly transience are necessary precursors for divine Grace. By lines 144-5, the poet is able to say 'Stärke, kräftige, gründe mich, / Daß ich auf ewig dein sey!' The words 'gründe mich' are of particular interest. The poet is still unable – or unwilling – to get away from this vocabulary, which implies the pull and bind of gravity, and the thickness of earth, but it no longer seems to matter; indeed, 'gründe mich' is a positive entreaty. The two variations of the poem diverge after this: the old fears seem to swamp the final strophe of the original, which ends 'Ich sinke! / Hilf mir, mein Herr! und mein Gott!' (ll. 224-5), whereas this ending and its sentiments are omitted in the later version. It would be too much of a digression here to speculate at length about the causes and significance of this decision; suffice it to say that, even though the earlier version ends on a note of doubt, both describe the process of a genuine and profound change of heart.

Lines 58 to 65 are pivotal in bringing the poet to the point where he can say 'gründe mich':

Ich hebe mein Aug' auf, und seh,  
 Und siehe der Herr ist überall!  
 Erd', aus deren Staube  
 Der erste der Menschen geschaffen ward;

Auf der ich mein erstes Leben lebe,  
 In der ich verwesen werde,  
 Und auferstehen aus der!  
 Gott würdigt auch dich, dir gegenwärtig zu seyn.

It is here that the poet sees clearly that there is continuity between the infinite (der Herr) and the finite (Erde) – indeed that each embraces and contains the other, and that original Grace both predates and outlives original sin. That which is transient suddenly has history (‘aus deren Staube’), and the present moment suddenly has value (‘Gott würdigt auch dich, dir gegenwärtig zu seyn’). Recognition of the presence of God in all corners of earth-bound existence rushes into the ensuing strophes. This new sense of the possibility of some access to the divine, the infinite, the intangible, comes because of, not in spite of, physical, earthly presence. Klopstock is perhaps adapting the legacy of Brockes here, for whom, as Gabriel Tropic explains:

divine order is both presupposed and confirmed through the senses. The intensification of sensuous experience through poetry constitutes something like a poetic imperative, an injunction to continually make present the latent order within the givenness of phenomenality.<sup>20</sup>

For Klopstock as for Brockes, the ‘givenness’ and, we might add in the context of this poem, the ‘weightedness’ of phenomenality retain their limitations, but they also offer the first steps towards transcending those very limitations.

Weight also plays an important, if unspoken, role in Klopstock’s poetic theory. A key aspect of his innovation in German metrics was the priority afforded to stress and accent rather than duration in verse metre. Duration, the ‘length’ of each individual syllable in a line had, of course, been the key quantity in Ancient Greek metrics; and whilst Klopstock continued to attach significance to duration, by the 1770s, stress and accent had overtaken it: ‘Klopstock spricht nun zwar von langen und kurzen Silben, überlagert diese Unterscheidung jedoch durch die Überlegung, dass das klangliche Charakteristikum der langen Silbe für den Hörer in ihrer Betonung bestehe, was dadurch letztlich auf eine Unterscheidung von betonten und unbetonten Silben hinausläuft.’<sup>21</sup> By refocussing attention on word accent, Klopstock was drawing out a natural property of German, as a stress-timed language. This had already preoccupied him for some time. As early as 1755, he had identified that ‘der wesentliche Charakter unserer Sprache’ consisted ‘[darin], daß sie [...] mit einer gewissen Stärke

ausgesprochen sein will’;<sup>22</sup> this he contrasted with the putative lack of ‘volltönige Wörter’, the ‘flüchtige[...] und fast übereilte[...] Aussprache’ of French, and ‘[das] Weiche und Wollüstige’ supposedly characteristic of Italian. The tendency to national stereotyping here is as unpalatable as the claim that one of the chief virtues of German is ‘daß sie voll und männlich klingt’. But the main thrust of Klopstock’s innovations was, arguably, to intensify the physical dimension of prosody, anchoring it more firmly in the body: for emphatically stressed syllables require the speaker to increase his or her physical input by making ‘[m]ajor pulsatile movements’<sup>23</sup> in the chest or abdomen. Rhythm is arguably the most profound point of connection between the poem and the body, inhering as it does ‘in the affordance that a signal provides for the entrainment of movement on the part of a perceiver.’<sup>24</sup> The locus of rhythm, in other words, is *both* the original sound signal *and* the sensorimotor system of the perceiver. Rhythm must be felt to exist, and it implies, stimulates, indeed necessitates some kind of movement. Sounds had always been important for Klopstock; now, the heightened awareness of stress patterns afforded additional pressure and weight to those sounds.

These words, ‘pressure and weight’, are mine, not Klopstock’s. The terms he uses to capture stressed and unstressed syllables are ‘Hebung’ and ‘Senkung’, or ‘Steigen’ and ‘Sinken’ (rising and falling), and they introduce a vertical axis to the essentially ‘horizontal’ movement which we perceive duration to be.<sup>25</sup> But these terms are partly misleading. They focus the attention on sound, on the rising and falling of the voice, and on the ‘Tonwandlung’ entrained in the process; yet the basis of those undulations in tone is formed, as we have seen, of physical pulses. With each stressed syllable, each rise in tone, the stream of sound is, by virtue of that physical effort, pulled, or *sunk*, back into the body before it is ejected from it. (Think of the physical aid often used to find the stresses, the ‘Hebungen’ (‘rises’) in a line: tapping, that is, a *downward* movement, by which the speaker draws the sound back in to himself or herself). Thus there are, I suggest, in fact *two* sets of movement, the tonal and the accentual, which are at once contradictory and complementary: the tonal ascent is enabled by its apparent opposite, an intensification of weight; and the tonal descent is effected when the weight or pressure is released, yielding a ‘lighter’ syllable. Again, Klopstock himself does not theorise in these terms; but by increasing the significance of word accent in German versification, he



was, I suggest, developing the weightedness of poetry – in order, paradoxically, to bring it closer to weightlessness, to make it dance.

Klopstock's ode 'Der Bach' (1771) also touches briefly on the counterpoise of weight and weightlessness. Like 'Der Eislauf', this, too, is a poem about poetry: the river which surges on in deep, grave silence, and the stream which rushes, infused with song ('tonbeseelt') represent different aspects of the nature and practice of the lyric. Stanzas three and four introduce words – 'lebend', 'Bewegung', 'Tritt' – which are clearly relevant for our purposes; but the real interest lies in stanza five:

So säumet, und so eilt sie nicht nur:  
Auch empfindungsvolle Wendung beseelt  
Ihr den Tanz, Tragung, die spricht, ihr den Tanz,  
All ihr Gelenk schwebt in Verhalt.<sup>26</sup>

Here Klopstock alludes to principles which he addresses in his prosodic theories: the vocabulary of speed in the first line is a reference to syllable duration (as we have seen, a key principle in ancient metrics), and the word 'Wendung' in the second refers to Klopstock's notion of 'Tonverhalt', that is, to the rising and falling of the voice which came increasingly to occupy a central role in his 'prosodic sense'. Indeed, the appearance of the word 'Verhalt' in the final line of the stanza intensifies that element of self-reference. Moreover, both 'Wendung' and 'Verhalt' are highly resonant terms for our purposes: 'Wendung' because it has the double association of speech ('Wendung' as idiom) and embodied movement, and 'Verhalt' because, in addition to the gesture towards 'Tonverhalt', it also evokes behaviour ('sich verhalten') and sound, or the ebbing away of sound ('verhallen').<sup>27</sup>

In the final line of this stanza of 'Der Bach', we are presented, as in 'Der Eislauf', with the word 'schweben'. A perfect state of equipoise is described, for 'Verhalt' also carries the sense of measure or restraint; and, appropriately, this is the only line in the stanza in which every syllable falls, without any friction or ambiguity, into the rhythmic schema prescribed by Klopstock for this ode. The

preceding two lines explain the conditions required for achieving this ideal dance, the state of grace which is both ensouled and embodied (note the word ‘Gelenk’): ‘Wendung’ (turning), but also ‘Tragung’. There are a number of ways of translating this word, which, in the late eighteenth-century, tends to appear in the context of dance: bearing, deportment or, perhaps most appropriately for dance, ‘carriage’. At this point in the poem, the focus has shifted implicitly from the rushing stream to the human physique: for ‘Tragung’ and all its English equivalents suggest a flexible uprightness of posture which affords graceful movement. Neither the German nor the English terms allow us to forget the load-bearing aspect of movement: as in ice-skating, the key to successful carriage is managing the weight of one’s limbs and build. By analogy, the ‘weight’ of language allows poetry to come into being; and that peculiar juxtaposition of carriage and speech – ‘Tragung, die spricht’ – might be said to encapsulate all the core elements of Klopstock’s poetics. His approach could be described as embodied cognition *avant la lettre*.

By way of conclusion, I would like to turn briefly to Goethe, whose more radical poetic innovations would not have been possible without Klopstock’s work. Although not a prosodic theorist, Goethe was perhaps uniquely attuned to the connections between poetic language and cognition, and there are some interesting parallels with the Klopstock poems that we have seen. In the early 1770s he wrote his own piece on ice-skating, first called ‘Eislebens Lied’, then, in the revised version from 1789, renamed ‘Mut’.<sup>28</sup> Here, the poet urges his addressee to take confidence in her ability to resist the pull of earthly weight: ‘Sorglos über die Fläche weg’, ‘Bricht’s gleich, bricht’s nicht mit dir!’ It is likely that the poem was conceived as a response, a riposte, even, to Klopstock’s ice-skating ode;<sup>29</sup> and certainly, it defies, rather arrogantly, the caution urged at the end of that piece. Yet elsewhere in Goethe’s *œuvre*, as with Klopstock, there is an interesting tension between weight and weightlessness. The poem ‘Lied und Gebilde’ from the *West-östlicher Divan* is, as with much of that later collection, about poetic history and poetic innovation. As in ‘Der Bach’, water is the central image. In ‘Lied und Gebilde’,<sup>30</sup> older, static creative forms (represented by the Greek sculptor’s clay) have been superseded by dynamic, moving ones (suggested by the Euphrates); and this poet sees it as his task to combine the best elements of both. The poem closes with the image of drawing forth a globe of water, a motif derived from Hindu tradition: ‘Schöpft des Dichters reine Hand / Wasser wird

sich ballen.’ This is a moment of dynamic stillness, and it resonates with the possibility of new movement. The perfect equilibrium between weight and weightlessness has been reached: ‘sich ballen’ also means to agglomerate, so this state of ideal suspension and mobility has been achieved by water acquiring a thickness and mass (and hence the possibility of carriage?) which it does not normally possess. And notice the odd physicality of the words used to describe the poet’s activity: ‘greifen’ (to reach, but also to grasp), ‘schweifen’ (to sweep and cut through the flowing element, stirring up currents), and, most interestingly of all, ‘schöpfen’, which means both to scoop and to create. The substance of his innovation is not that he has overcome physicality and ‘Gestalt’, which was the Greek sculptor’s realm. Rather, this new poetry is distinguished by its suppleness: it has the fine fluidity of water, but also the ability, the need, even, to find form.

The shape, the substance and the weight of poetry is, then, an implicit but intense preoccupation for Klopstock, for Goethe and, doubtless, many other poets; and the precondition is embodiment. This is the case at each stage of the life of a poem. In Klopstock’s ‘Verse der Ferse’, as Torsten Hoffmann puts it,<sup>31</sup> the flight of the skate is the model for the course of the poetic foot; and in ‘Lied und Gebilde’, the poet’s *hand* remains essential in diverting and moulding, to speak with Shapiro and Beum once more, ‘the moving sound stream, the song-stuff’. Poetry is (to paraphrase Jarvis) a peculiar form of embodied cognition: and the cognitive power on which it draws, and the recognition which it offers, is inventiveness:

Ich erfinde noch dem schlüpfenden Stahl  
Seinen Tanz! Leichteres Schwungs fliegt er hin,  
Kreiset umher, schöner zu sehn.<sup>32</sup>

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<sup>1</sup> Karl Shapiro and Robert Beum, *A Prosody Handbook*, New York 1965, p. 1.

<sup>2</sup> Ibid., p. 3.

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<sup>3</sup> Ibid., p. 4.

<sup>4</sup> Ibid., p. 51.

<sup>5</sup> Marc Leman's *Embodied Music Cognition and Mediated Technology*, Cambridge MA 2007, is a seminal text in this field.

<sup>6</sup> Justin London, 'Musical Rhythm: Motion, Pace and Gesture', in *Music and Gesture*, ed. by Anthony Gritten and Elaine King, Aldershot 2006, pp. 126-41 (p. 126).

<sup>7</sup> Torsten Hoffmann, *Körperpoetiken: Zur Funktion des Körpers in der Dichtungstheorie des 18. Jahrhunderts*, Paderborn 2015, pp. 141-2.

<sup>8</sup> Simon Jarvis, 'Prosody as cognition', in *Critical Quarterly* 40 (1998), 3-15 (4).

<sup>9</sup> Johann Gottfried Herder, 'Viertes Kritisches Wäldchen', in *Werke*, ed. by Martin Bollacher et al., Frankfurt am Main 1995-2000, II, p. 411.

<sup>10</sup> See Joh. Nikolaus Schneider, *Ins Ohr geschrieben. Lyrik als akustische Kunst zwischen 1750 und 1800*, Göttingen 2003, p. 118.

<sup>11</sup> A.P. David offers an illuminating account of the interpenetration of word and movement in pre-Euripedean choric poetry: see *Dance of the Muses: Choral Theory and Ancient Greek Poetics*, Oxford 2006.

<sup>12</sup> Friedrich Gottlieb Klopstock, 'Von der Deklamation', in *Ausgewählte Werke*, ed. by Karl August Schleiden, München 1962, pp. 1048-9 (p. 1049).

<sup>13</sup> Klopstock, 'Gedanken über die Natur der Poesie', in *Ausgewählte Werke*, pp. 992-97 (p. 993). Mark Emanuel Amtstätter has highlighted the importance of Quintilian's notion of *action* for Klopstock's poetics: see *Beseelte Töne: Die Sprache des Körpers und der Dichtung in Klopstocks Eislaufoden*, Tübingen 2005, p. 29.

<sup>14</sup> Hoffmann, *Körperpoetiken*, pp. 154-5.

<sup>15</sup> Klopstock, *Werke und Briefe: Historisch-kritische Ausgabe*, ed. by Horst Gronemeyer et al., Berlin and New York 1982-, I/1, pp. 249-51.

<sup>16</sup> 'Im Eislauf macht sich der moderne Dichter jene Energie verfügbar, die dem Urtanz der Dichtung innewohnte: die des Körpers.' Kevin Hilliard, 'Klopstock in den Jahren 1764 bis 1770: metrische

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Erfindung und die Wiedergeburt der Dichtung aus dem Geiste des Eislaufs', in *Jahrbuch der deutschen Schillergesellschaft* 33 (1989), 145-84 (178).

<sup>17</sup> Lucia Ruprecht treats this theme in relation to Kleist's essay 'Über das Marionettentheater': 'Rather than a victory of weightlessness over weight, it is indeed their very tension which characterises Kleistian dances.' *Dances of the Self in Heinrich von Kleist, E.T.A. Hoffmann and Heinrich Heine*, Aldershot 2006, p. 34.

<sup>18</sup> INSERT REFERENCE – CURRENT p. 7.

<sup>19</sup> The two versions are printed in parallel in the *Historisch-kritische Ausgabe*, I/1, pp. 144-58.

<sup>20</sup> Gabriel Trop, *Poetry as a Way of Life: Aesthetics and Askesis in the German Eighteenth Century*, Evanston, IL 2015, p. 253.

<sup>21</sup> Mark Emanuel Amtstätter, *Beseelte Töne*, pp. 34-35. See also Hans-Heinrich Hellmuth, *Metrische Erfindung und metrische Theorie bei Klopstock*, München 1973, p. 252.

<sup>22</sup> Klopstock, 'Von der Nachahmung des griechischen Silbenmaßes im Deutschen', in *Ausgewählte Werke*, pp. 1038-48 (p. 1040).

<sup>23</sup> A.M. Devine and Laurence D. Stephens, *The Prosody of Greek Speech*, Oxford 1994, p. 10. The precise location of these pulses has been the subject of much debate among linguists, but it is incontrovertible (and sufficient for our purposes) that they do take place.

<sup>24</sup> Fred Cummins, 'Rhythm as an Affordance for the Entrainment of Movement', *Phonetica* 66 (2009), 15-28 (15).

<sup>25</sup> Hellmuth, *Metrische Erfindung*, p. 251.

<sup>26</sup> Klopstock, *Historisch-kritische Ausgabe*, I/1, pp. 270-5.

<sup>27</sup> I am grateful to Katharina Engler-Coldren for drawing these particular nuances of 'Wendung' and 'Verhalt' to my attention.

<sup>28</sup> Johann Wolfgang Goethe, *Sämtliche Werke. Briefe, Tagebücher und Gespräche*, ed. by Karl Eibl et al, Frankfurt am Main, 1. Abteilung, I/2, pp. 206, 306.

<sup>29</sup> Cf. Hilliard, 'Die Wiedergeburt der Dichtung', p. 183.

<sup>30</sup> Goethe, *Sämtliche Werke*, 1. Abteilung, III/1, p. 21.

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<sup>31</sup> Hoffmann, *Körperpoetiken*, p. 152.

<sup>32</sup> Klopstock, 'Der Eislauf', in *Historisch-kritische Ausgabe*, I/1, pp. 249-51.